DRAMATIC OUTLOOK.

Four Causes of Decadence at the Beginning of This Century.

IMPROVEMENT IN THE ART.

the Drams, the Highest Form of Hierary Endeavor, Is Governed by the Wisdom of the Majority-Stage Notes-Plays for the Week.

To our surprise, as we story of the theatre, we find in a decline, just on the verge th barely strength enough to

to find a precise definition a "decline of the drama," any diminution in the no theatre; it is within the f even the youngest veteran | dearth coers. Nor does it mean are any less magnificent acre, for they have never accidental. But this is no new thing; and it "The Rival Ladies,"

are some who declare that the of the drama means that there is some in the art of acting. A cersome since the privileges of the same of London were abolished, the introduction of the starring no longer do we see the best of a country massed in one or of a country massed in one or e monat companies in the chief. They are scattered here and there shout the world. A great actor is onient with the local reputation satisfied Burbage and Betterton. is ready to put a girdle round the in forty weeks, playing now in on, a few days after in New York, week in San Francisco, and a month t week in San Francisco, and a month or in Australia. But although the ling performers cannot any more be in a single evening, there has been failing off in the histrionic art. Never it been finer, firmer, richer, or more ried than it is now. Never have there en performers of greater skill than sre are to-day, either for tragedy, medy, history, pastoral, scene indiable, or poem unlimited. It is lille to I the bead-roil of the foremost actors our time; but even the youngest players have seen Booth, Jefferson, Irving, for Salvini, Signora Ristori, Herritay, Madame Sarah Bernhardt, and Ceptein—a galaxy not to be matched that in the paimy days of which we are no much and know so little. There is said to the best acting to-day, the critic who may choose to deny the who may choose to deny respect for that ancient in-

that the decline of the down almost to the end entury, when Goldsmith Stoops to Conquer," and bt out "The Rivals" and hurdred years. The purpose e is to point out certain of f this decadence; and then ertain reasons why it may eaumed that the period of at last complete, and why bet in the near future a amalie literature among

other art, the drama has lowns; its years of famine, of fulness. The undulatory of fulness. The unidatory true of literary progress as and sound. One of these lods of depression in our attree was coincident rough-beginning of this con-it the time when the drama e risen out of this slough combined to keep it down. were, chiefly, four—the de-the newspaper in England; of the "Waverly Novels"; lered briefly in turn:

of the newspaper. British indred years ago, and the ension did not come until echiury. A newspaper is atemporary existence; it is ama of the life of the world, rama of the life of the world, a its griefs, its slow setting in incritable; its sudden surall its infinite tragedy. It seem suggested that Shakeshe alive to-day, would be and not a dramatlet. I am those who have rashly abantapears to adore Eacon, but out Vernlam as the editor of Times more easily than I author of Hamlet. In no of the word is the newspaper of the word is the newspaper

Any doctor will tell you that Professor Hare, of efferson Medical College, I'hiladelphia, is one of the highest authorities in the world on the action of drugs. In his last work, speaking of the treatment of scrotula, he says:

It is hardly necessary to state that cod-liver is the heat remedy of all. The oil should divid in emulsion, so prepared as to be

He also says that the hypophosphites should be combined with the oil.

Scott's Emulsion of codliver oil, with hypophosphites, is precisely such a preparation.

edly tended to decrease the public interest in the drama. The newspaper called to it not a few young men, who might otherwise have written for the stage, at the same time that it supplied to others the excitement and stimulus which they had been wont to seek in the theatre.

Almost contemporaneous with the development of the newspaper was the enlargement of t the stage door. It is much easier to write a novel than it is to make a play; and it is very much easier to get a novel published than it is to get a play produced; and a pert contemner of sent, of which he is forced to

The expansion of journalism and the extending of fiction had a twofold effect. Both movements drew away literary aspirants, who were possible producers of plays, and who became journalists or novelists. And, on the other hand, from among those who would have been play-goers, there was carried away a certain portion able to stay its liking for the drama with the accounts of tires and robberies, of murders and battles, which it found in the newspa-per, and also a certain other portion able to satisfy its longing for the romantic and the tragic with the heart-breaking tales of the novelist.

Thus it came to pass that there was a dearth of English dramatists. These adapters, patchers-up of other men's plays; hewers of wood and drawers of water for the daily needs of the theatre are any less magnificent these there were then as there are always. But real authors, men who had studied life, and who could reproduce it sorated than they are six manner, it may be been no failing off in the atrical spectacle; in- a reproach to the moder is prone to sacrific activital essence of theatric, which is but external, accidental. But this property is the content of the c

For a while the absence of new pieces did not signify, and the theatres con-tinued to act the dramas they had; they revived old comedies; they restored oid tragedies; they repaired the cast-off plays of the past. John Philip Kemble was then at the head of the English stage, and he had no liking for new dramas. Charles Lamb said Kemble held that all lew plays had been written. Kemble was a great actor, and it was natural for him to think that Shakespeare was none too good for his ewn acting. Yet it may be doubted whether too frequent revivals of Shakespeare's plays are signs of a healthy condition of the stage—if it be admitted that one of the chief duties of the theatre is to reflect, as best it can the life of to-day. Charles Lamb said Kemble held that all

it can, the life of to-day.

At length, despite Kemble's careful management, the stock on hand was used up, and the public tired of dramatic remnants. Then, for the first time, the volin the English theatre began to be filled from abroad—at first from Germany, whence came "The Stranger" and "Plzurro" and other tearful and turgid But the German supply was soon exhausted, and recourse was had to the French. Until the beginning of this century the English stage had been this century the English stage had been self-reliant. It had borrowed a play from France now and then, but it had lent quite as much as it had taken. Few even among professed students of the stage, know that in the clearing-house, where international borrowings are recorded there is a balance in favor of the English as against the French up to the end of the last century. For instance, there were two adaptations of "The Rivals" acted in Paris, and three of "The School for Scandal." But early in this century the balance ceased; England began to borrow indiscriminately from France; and the fair exchange soon became open robbery. France; and the came open robbery.

As it happened, France was able to meet this demand. Its dramatic literature had just burst the bonds which had swathed it for more than a century.
"Hernani" had sounded his trumpet, and
the hollow walls of Classicism had fallen "Hernan!" had sounded his trumpet, and the hollow walls of Classicism had fallen with a crash. The chil stiffness and the arid discussion of the pseudo-classic drama had been swept aside by the flery ardor of the Romantic revolt. The tracedies of the faise classics as bare as a demonstration in geometry, gave place to the dramas of the Romantics, as full of color, of movement, and of passion as a tiger. Hugo and Dumas and their fellows found a dead dramatic literature which was nothing but words; and in its stead they made a living drama, which was chiefly action. These bold, vigorous, captivating plays, made on the model of Shakespeare and of Scott in a measure, were hardy enough to stand the voyage across the channer to the land of Scott and Shakespeare. And in due season there were few theatres in the United Shates or Great Britain where "Thirty Years of a Gambler's Life" and "Lucretia Borgia," and "The Tower of Nesle" did not see the light of the lamps.

While the Romantics with their feverish fervor were making over the French theatre in their own image. Eugene Scribe, a workman of surpassing skill in the lower walks of the drama, was engaged in perfecting the mechanics of play-making. Taine has told us that the art of play-making is as susceptible of improvement as the art of watch-making.

art of play-making is as susceptible of improvement as the art of watch-making. Scribe almost succeeded in inventing a machine-made play-and he found a factory for piay-making. As M. Alexandre Dumas fits says, the dramatic art is wholly an art of preparation. No man ever understood better than Scribe how to prepare, how to twist, and how to untie the knot which is the heart of a play. To the presentation of the story to the development of the central situation, Scribe was ready to sacrifice all tion, Scribe was ready to sacrifice an suggestions of poetry, the study of character, brilliancy of dialogue, local color, style, and even, if need be, grammar. His plays are plots, and little work, and his characters are puppers, into which he has breathed only enough of the breath of life to enable them to fall easily into the situations advoitty are the property of the strength of the strength lay the scene the broath of life to enable them to the easily into the situations afroitiy arranged for them. He might lay the scene of a comedy in France or in England or in Russia, there was no touch of local color, no insight into national characteristics. The action of his pieces really passed in a vague, unbounded region known to the wits of Paris as la scrible—Scribla—a sort of Bohenia, which is a desert country by the sea, and in which everything happens exactly as the dramatist wishes. As Scribe's plays took place in no particular country, there was no particular reason why they should not be acted in any country. They were as appropriate to England or to Russia as to France. And so it was, Scribe's comedies and the comedies of the host of collaborators who encompassed about him were translated and transferred, altered, and adapted, in every capital in Europe. were translated and transferred, altered, and adapted, in every capital in Europe. Localized by the translator, they were often by him presented as original; and the habit has not altogether died out, for within the last ten years a comedy has been acted in New York which the authoress claimed as her own, but which was only an adaptation from Seethe.

authoress claimed as her own, but when was only an adaptation from Scribe.

That the drama is the highest form of literary endeavor will be denied by no true lover of Shakespeare and Molierethe foremest figures of the two greatest modern literatures. The drama is not only the highest, it is also the broadest of all literary forms; it appeals to the plant people as directly as the Brahmin caste. A playwright must please the public at large under penalty of not being allowed to please anybody. A novel may have its thousand readers a year, and not slip out of men's memories. But if a play does not interest and hold and move a thousand spectators night after night it is soon withdrawn and laid on the shelf to be seen of men no more. In vain may the dramatist revolt at this restriction and envy the apparent privilege of the novelist. At bottom it is beat that "those who live to please must please to live." Nothing is worse. was only an adaptation from Scribe.

for an artist than the attempt to address only the "inner circle." The advice which Joubert gives to all authors applies with double force to writers for the stage: "On doit, en ecrivant, songer que leg lettres sont la; mais ce n'est pas a eux qu' il faut parier." (In writing we must remember that the men of culture are present, but it is not to them that we should speak.) The dramatist must think of the boy in the gallery as well as of the young girls in the boxes. There is something wrong with the literature which appeals only to the few, and which scorns the suffrages of the many. It is a puny play which is not broad enough or human enough to please the great body of play-goers. Mankind at large it is, and not any academy, which bestows enouring fame. No clique or coterie can give a pass for the long journey of immortality; that can be had only by comgive a pass for the long journey of im-mortality; that can be had only by com-mon consent, at an election, after due discussion, in which every man may say his say, the artisan as well as the artist. The history of literature teaches us no-thing more forcibly than that the critics are as often wrong as the play-goer. It was the public which flocked to Cor-neille's "Cid" when the French Academy denounced it as incorrect and contrary

denounced it as incorrect and contrary to the rules of tragic poetry. In literature, as in government, I be-lieve in the ultimate wisdom of the malieve in the ultimate wisdom of the ma-jority. Of course, under a democracy the people may be carried away for a while by a demagogue in politics, or by a charlatan in letters, but this is for a season only; on a sober second thought they act as their own supreme court, and declare their own work unconstitu-tional. It is at once the danger and the glory of the dramatist in this court that the turns of his art denends on the that the future of his art depends on the same condition as the future of our institutions—on the enlightened common-

sense of the American people. Not every one who has enjoyed the quaint humor of which Jefferson is so perfect a master knows that the "Dean of Living Comedians," as he is called, perfect a master knows that the "Dean of Living Comedians," as he is called, was born in Philadaphia, Pa., on February 29, 1829. Such is the fact, and the house where he was born stands on the southwest corner of Fifth and Sprace streets. Recently three friends of hisbewlitt Miller, D. O. Welpley, and Francis Wilson-determined to mark the spot appropriately, and in the near future will place over the door a bronze tablet, appropriate in design and artistic in greention. It will bear this inscription:

JOSEPH JEFFERSON.

The Actor, was Born Here 20th February, 1819. re's your good health and your

audacity to evolve a libretto from such a thesis.

"Leonardo," a new romantic comic opera is to be produced at the Garrick Theatre on Monday, October 21st. It is written by Gilbert Burgess, of London, and the music is by Thomas Pearsail Thorne, who composed the music for "The Maid of Plymouth." The story of "Leonardo" is based on the life of the famous sculptor and painter of that name who lived in Florence during the afteenth century. The opera was recently tried in Providence, and was well received in that city. The production will be new, and city. The production will be new, and J. C. Duff guarantees that it will be

H. C. Minor has sent a check for \$100 H. C. Minor has sent a check for \$1.00 and Joseph Jefferson one for \$50 for the benefit of the New York Elks, to take place at the Fifth-Avenue Theatre, New York, on November 19th. The organization was started twenty-eight years ago, and since then has given to sick and needy members of the theatrical profession \$151,000. These figures cannot be disputed, as they are on the authority of Colonel T. Allston Brown, the chronicier of the American stage, who would

displied, as they are on the authority of Celonel T. Allston Brown, the chronicler of the American stage, who would take poison if he were inaccurate.

Stuart Robson's contribution to the Atlanta exposition will be a special performance during his engagement in that city for the benefit of the Confederate Soldiers' Home. An adequate production of Sheridan's comedy, "The Rivais," will be given, with Mr. Robson as Bob Acres. The Fire Commissioners are compelling New York managers to spend thousands of dollars on fire escapes to get the people out of the buildings. It has been suggested that not a few of the managers would be glad to club together to find a genius to get people in them.

The Bostonians will produce their new melodramatic opera, "A War-Time Wedding," at the Columbia Theatre, San Francisco, under the direction of Frank L. Perley, on October 28th. The scenes are laid in Mexico.

are laid in Mexico.

THIS WEEK'S PLAY-BILLS.

What Advance Agents Have to Say of Attractions They Represent. It is now some twelve years that Frederick Warde has been touring as a star in the classic drama, and it is the slightest of the compliments that may be justly paid him to say that during that time he has, with praiseworthy consistency, done whatever laid in his power to keep his profession unsullied and unassailable before the public, while growing riper individually in his exposition

Each of his engagements from the first has been in some special manner notable for improvement over its predeces-Starting with but ordinary sup-

sor. Starting with but ordinary support, he has, from year to year, as he progressed in financial strength, surrounded himself with better companies, until now the Warde organization is regarded as comprising the best legitimate talent on the stage.

Realizing, that, although Shakespeare's plays had survived ages of acting between bare walls or in courts, the taste and culture of the present day required scenic environment and embellishment; Mr. Warde began early in his career to provide adequate scenery and mountings for his principal plays, and for several seasons past all his productions have been notable for the historically correct

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Patrick Sullivan, 27 south Third street, St. Louis, Mo., writes: 'I have paid for Munyon's medicines for my wife and myself just \$4. I had rheumatism in my hands, the joints were swollen, my fingers were crooked, and I was not able to raise my arms. The pain was intense, I took six bottles of Munyon's Rheumatism Remedy, and was completely cured. My wife suffered greatly from kidney disease, and, although we tried a number of doctors, none of them ever did her the slightest good. Seeing how beneficially the Munyon Remedies acted in my case, she began using the Kidney-Cure. It completely cured her within a very short time. We have great faith in Munyon's Remedies, and shall recommend them to all sufferers as sure and quick cures."

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"Here's your good health and your family's. May they all live long and presper."

Mr. Jefferson's consent to the erection of the tablet was not given at once. When the subject was broached to him by Mr. Wilson, he said: "Don't do it, was the subject was broached to him by Mr. Wilson, he said: "Don't do it, as well as an actor of eminence and the subject was broached to him by Mr. Wilson, he said: "Don't do it, as well as an actor of eminence and the subject was broached to him by Mr. Wilson, he said: "Don't do it, as well as an actor of eminence and the pieces in his repertoire are as a carefully mounted and as elaborately staged as have been any of those whose productions in previous seasons have motor of the highest form of dramatic art. As well as an actor of eminence and the pieces in his repertoire are as all the pieces in his repertoire are as a carefully mounted and as elaborately staged as have been any of those whose productions in previous seasons have motor of the highest form of dramatic art.

Dress

Thanes that culminated in the success at Runnymede.

It will be noted that none of the plays announced are tragedies, but they afford Mr. Warde a wide range for the display of his hietrionic abilities in varied lines. The Warde organization this season numbers thirty members, and a special feature of his productions is the rendition of musical numbers introduced by a double quartete of trained voices. rendition of musical numbers introduced by a double quartette of trained voices. Prominent in his dramatic support are Miss Fanny Gillette, Mrs. Isabelle Wal-dron, Miss Fanny Bowman, and Miss Lucia Moore; and Messrs. Charles D. Herman, Charles Sutton, Albert Deltwyn, H. D. Byers, Ernest C. Warde, Harry C. Barton, and J. Landers Stevens.

The famous old Gilmore's Band will come to the Academy of Music on Thursday of this week, October 2ith, for two grand concerts—afternoon and evening. It is still called "band" in deference to the old name that has stood for twenband. The classification of instruments more nearly resembles that of the large orchestras, with the single exception that the reeds take the place of strings.

autoharp, and Miss Ida Klein, the famous prima donna, at one time of the Metropolitan Opera (German), of New York.

"The Ride of Life," a melodrama which has enjoyed a remarkably successful career, will be brought to the Academy for three performances next Friday and Saturday. This sterling old play will be interpreted by a very strong cast, and will be mounted in superb fashion, with new scenery. Many startling mechanical and electrical effects will be introduced. The play has won golden opinions wherever it has been produced. It is strong ever it has been produced. It is strong in situations and heart interest, and its course will be lightened inexpressibly by a number of specialties, which are new clever, and amusing.

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and sumptuous manner in which they have been staged. His fine scenic revivals of "Julius Caesar," "Henry IV.," and other Shakespearean plays have received praise in these columns have fore. This year it is announced that all the pieces in his repertoire are as carefully mounted and as elaborately mounted and as elaborately been any of those whose

Mr. Jefferson's consent to the erection of the tablet was not given at once When the subject was breached to him by Mr. Wilson, he said: "Don't do it, my bey, don't do it. I'm young yet; wait till I die. I may be in the penitentiary before long. Better wait."

"His Excellency," music by Dr. Osmond Carr, libretto by W. S. Gilbert, experted by George Edwards, imported by Charles Frohman and Al. Hayman, officiated by Marcus Mayer, stage-managed by John Gunn, interpreted by John Gunn,

ty-five years, but as a matter of fact, under the splendid Victor Herbert regime, it is more of a great orchestra than A box of Black Pins for 1c.

the reeds take the place of strings.
Herbert is reputed to have brought Gilmore's up to a plane far above that of the old band at its very best, even in its palmiest days. The soloists who will appear in the concerts here are Victor Herbert, 'cello; Herbert L. Clarke, cornet; Ernest H. Clarke, trombone; Sig. De Carlo, piccolo; Aldis J. Gerry, autoharp, and Miss Ida Klein, the famous rima donna, at one time of the Metro-



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> Plush Cape, edged with electric fur, braid and jet trimmed, satin-lined, full sweep, price \$3.
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6 dozen Hooks and Eyes for 5c.
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Good Shaving Brushes, 5c. each. Men's Extra Heavy All-Wool Mixed Hose, serviceable, 17c, pair.

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Men's Extromety Heavy All-Wool Mixed Hose, double heel and toe, 25c, the pair.

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Men's Extra Heavy All-Wool Black Hose, Gray heel and double sole, an extra good sock, 35d, Mon's Superior Natural Wool Hose, high spliced heel and double sole, an extra good sock, 35d, the pair.

Men's Finest Black All-Wool Hose, high spliced heel and double sole, gray heel and toe, 33c.

Housefurnishing Store basements are often wall pockets. the sulking place for sluggish stocks, This Basement of ours is a Gold Pocket— Cashmere hundred dozen Department. a customers' gold pocket, where the rich Basement. nuggets are found. 14x24 Reproductions of Pastel and Oil, mounted on heavy mats, beautiful white enamelled

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Candies are BEST. You can't get better at 50 here for a long while at 25c. a Candy Store. or 80c.—here 15 and 25c. a pound. The finest pair. These, while they last,
Bonbons, Chocolates, and High-Class Mix-

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The Royal Self-Basting Roaster and aking-Pan—made entirely of Russia on. The best, the most economical, Pin-Cushions. Compact-Roaster and Baker. iron. The best, the most economical,

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Size No. 3, \$1.50. STEEL ENAMELLED WARE. (AGATE WARE.) 1-pint Bucket, 1246. 2-quart Saucepan. 19c. Bound Led the pierced ladles, and Solid Deep Ladles, 10c each. Collect and Tea-Pots, 35c. 114-quart Breeden Kettle, 23c. Oil- and Gas-Steven? Yes, we have them, all sizes. Best kinds only. Price less than you'd pect, even here. MILLER&RHOADS. 509, 511, 513 EAST BROAD STREET,

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Queer Facts About Spiders. eye. This little decorative artist had in-deed constructed a truly palatial resi-

My attention was cailed by a clerk in a drugstore to a web which had been superbly decorated with flakes and scales of logwood. I thought at first that this beautiful passementerie effect had been produced accidentally, but after watching for a few minutes I saw the spider descend into the box of logwood, affix a thread of silk to a flake of the dye, hofst it to the web above, and securely fasten it to one of the transverse strands. The glittering scales moved at the slightest jar or when they were struck by a current of sir, and were dazzling to the

The "Royal"

Size No. 1, \$1,00. Size No. 3, \$1.50.

concert at Leipsic, saw a spider de-scend from one of the chandeliers while a violin solo was being played; but as soon as the orchestra began to sound it quickly ran back again.

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